IV. AESTHETICS

The logic of true art resides in destinations, so we must create with total abandon. Poetry and physical culture lurching toward a common mystical moment of pure transcendence. A people rising towards a single idea: Revolutionary Beauty.
Our first aesthetic goal: to create a truly moral culture, a doctrine of the dawn, not the dusk.
The poetry of such an idea must cry loudly and ride out to the front, never following, always making enemies of all but the most beautiful, especially and most fervently among other so called artists.

V. MYSTICAL ABSOLUTISM

Death to Bacchus. Drive him from the city walls as the Spartans did. Destroy the Bacchic idols and cut down the sacred groves. Guide humanity to a just, strong and intellectual end, away from the puddle gazing muddy clods of our grotesque reality.
The religious will triumph, for they alone have weathered the storm of centuries.

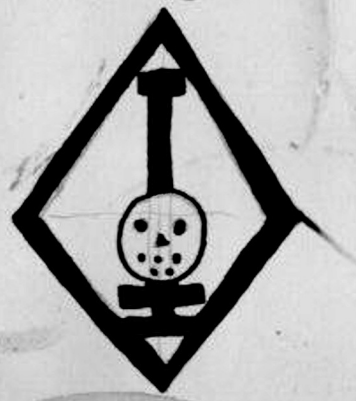
VI. THE BRIDE

The artist shall only paint man, for this alone bears the mark of the true artist: God.
Man should only paint his Helen of Troy and prepare his walls for the siege of his Agamemnons. Any attempt to idealise anything but the pale cheek of the wife must be limited. Woman shall only be depicted in Eve's innocent nudity or the Marian veil. Nothing else is permitted. All men rightly bow before such art, for war is the only means to secure such a woman.
The artist must then only ever paint his wife.

VII. FINALITY

This is the apparition we face: we yearn for greatness, for morality, for the end of progress, for rebirth, for a fitting end.
We hope others will join us on the quest.

MANIFESTE ANAGOGISTE
Vers un Nouveau Mouvement Artistique Ancien.
Fragments d'une Ontologie du devenir du Nom a venir.



ANAGOGIST MANIFESTO
Towards a New Ancient Art Movement.
Fragments of an Ontology of the Becoming of the Name Yet to Come.

PRODUCED FROM THE
ORIGINAL TEXT ON THE
JOURNAL l'homme fatale.

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It is clear that we often see elements of the four in varying layers within each other and throughout various moments of art history. There are anagogiste motivations in literal, allegorical or moral art, but we have yet to see a truly ANAGOGISTE art movement.

LE MANIFESTE

Anagogism is an expression of Aristogression, thus:

I. REJECTION OF THE PAST

The artists of today will be forgotten, expunged from history as an error. The children of tomorrow will not share the apathy of their parents.
We declare the death sentence of sentimentalism. The victory is now in the margins returning to the centre.

II. ACTION & FORCE

We will intervene in the midst of the modern day with a brief period of necessary cultural panic, to make way for the doctrines to come.
Let every man of integrity put his arm to the service of the vocation God has allocated and thus contribute to the ascent of the whole body.

III. AUTHORITY

The State is rightly authoritarian, or it does not believe what it says it does believe. Can one trust a generous tyrant? Never. The law requires conquerors.
Against the socialism of quantity over quality. The full nobility of the future grasps what is offered them.
Such men elevate whatever they please.
We must cultivate real discipline for a real art: physical, intellectual and aesthetic.
Thus a predatory state is essential to that aesthetic for a new art form must confirm the people as a pack bred to be conquered or to be conquerors.
The day is coming when we will once again have leaders fit to guide a nation according to their good taste.

ONE OF THE FOUR

For the sake of absolute clarity it is necessary to define the four forms of theological, philosophical or artistic interpretation so that we know exactly what we are discussing.

LITERAL. Art depicting an event held to be

true, or a myth or legend well known and understood. The orientation is historical and factual. Example, High Renaissance 15th and 16th century Europe. Anatomical precision, clear perspective, illustrating a truth known between artist and viewer.

ALLEGORICAL. Art as signpost toward a future idea or unseen reality. Orientation prophetic, symbolic or anticipatory, something yet to occur or not fully understood. Example, symbolist, Pre-Raphaelite, surrealist etc. Symbols over corporeal realities. The viewer is summoned to interpret.

MORAL. Art as interior reflection, critique confession or aggressive interior. Orientation insular, introverted, psychological or subjective morally, psychoanalysis etc. Primary movement 1960's modern art and cinema, into postmodern art, conceptualism, expressionist irony, fragmentation with no vertical motion, only grotesque parallel exposure.

ANAGOGIC. Art pulling the soul upward to an idea fully realised external to self, objectively beyond interpretation except for exactly what it is. Orientation vertical, transcendental and hierarchical. The rarest type of art, almost non existent in the modern era. Rooted mainly in religious icon, currently awaiting a shattering of borders to allow penetration into the secular. Symbols have metaphysical strategy, colour and shape have symbolic value reflecting eternity. Viewer is addressed and expected to respond, like a responsorial psalm, the image becomes a hymn with statement and answer. Performance of the vision is offered, held out to be taken, not expressed. The artist is merely vessel for higher meaning. Viewer is called to gaze beyond the artist and clumsy attempt at expression, and see mainly the OTHER.

DEFINITIONS

It is essential that we define an ISM before a MANIFEST. An ISM which, ARISTOGRESSION, implies, even demands, upwards exclusivity, rigid elitism, unceasing quest for excellence, and, above all, a transcendent nature rooted in Latin logic, far more than the quagmire of modernist philosophy.

For us, art must be a verticalism, antithetical to progress. Progress is a flattening, a Marxist horizontalism a lie of psychoanalytic philosophers which can now be abandoned, such that we have tasted the poisoned fruit. We are thus militantly anti-nomadic, anti-pastoral, anti-wandering homeless rootless individualism. We are virulently in ascent, rigidly selective, the spirit of the leaping upwards to the mountain peak, eternally hopeful in the inability to even touch God's coattails.

Our imagination must therefore remain dreamlike and surreal in nature, never rational or empirical in translating the seen into the represented. Still life and landscape are the enemy of the Anagogist.

We must thus stress the use of Classical means to newly noble ends: oil, plaster, symbol, monument. Folk arts and crafts methods shall not be shunned from this ideology, on the contrary, but we must demand at least a modicum of skill.

Aristogressive imagery must be reactionary in spirit, an explosion, forcefully propelling forward and upward, a sort of pelvic or gluteus thrust, a grinding, digging motion, intensifying the visibly eternal, never the novel. All novelty is a source of doubt and mistrust, and rightly so, for it is perceived even by its proponents with utter contempt. None hates the liberal postmodern milieu as much as the liberal postmodernist.

Thus we embody the pure reaction, a moral and metaphysical hierarchism, not necessarily a Will to Power, so much as a Will to Form, Order and Permanence.

Classical music has rightly always been ARISTOGRESSIVE for the composer, the conductor and the orchestra are unified in the singular mission to leap towards

one individual's singular vision, striving to a perfect execution of beauty, and thus a vision of God.

We fundamentally oppose the anti-aesthetics* of entropy that defined the art of the last century. We must remain steadfast against our adversaries: the minions of irony, dissolution and immorality.

ARISTOGRESSION constitutes that philosophy which underpins a movement towards the best, through force of self-selection* rather than equality of opportunity or outcome. What place has equality of opportunity or outcome in the arts? Absurd. Not all are born with the right to play like Paganini, nor sculpt like Bernini, compose like Mozart, paint like Michalangelo. What rights are there in greatness?

This is the historical vector, for ARISTOGRESSION is both past and future, and so must become the culture of the 21st century. A cultural and teleological spirit such as this cannot fail.

The most important art movements of history have always included such an ISM, often negatively applied by its detractors. We cannot allow ourselves such vices as waiting for our ********** opponents to name us. It is through this self-directed appellation that we will free ourselves from the ironic sneering of the postmodern slime people. Our adversary will no longer define us.

ANAGOGISTE

The Greek word anagoge means a mystical or spiritual ascent to a summit. Anagogy is one of four methods of interpreting ideas (primarily Scripture): literal, moral, allegorical and anagogical.

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Literal considers the subject as a **** true past event; allegorical to a future event; moral to an internal event or experience; anagogic to a spiritual or hidden event.

Anagogical theology then views the Biblical canon as a form of poetry which has a specific goal, albeit one which ** is often hidden behind many veils of mystery, the singular mission being the Gospel, or the person of Christ from start to finish. Thus the history and literature of the Church is defined as a method by which to ascend towards God via consistent Revelation. For the Anagogiste, the entirety of human history is but one part of the Book of Revelation, with Christ as the heart of all theology, Apocalyptic.

Artistic forms adhere to this same set of rules* : most art is moral, demanding a subjective awareness (at the very least) of the artist's motivations, inviting a personal interpretation and opinion; moral art is beauty in the eye of the beholder and such sentimental nonsense. By contrast, most art prior to the 18th century was primarily literal, referring to past events, myths* or commonly known ideas. Through the last five centuries art has become more allegorical, pointing to usually a future idea not yet understood or the novelty associated with illustrating* such purposes.

Almost no forms of art, outside the explicitly religious, have ever been anagogical in purpose, that is, with the goal of striving outwards toward a spiritual or aristocratic ideal (for us, this will be the ARISTOGRESSIVE ideal).

Anagogist art therefore must be that which is constructed with a view to drawing the soul through the experience of a visual symbol, towards the highest ideology of all: God. That is, it shall be propaganda, as all art is, and ONLY the most elite form of propaganda, the type which demands change in the subject. In this way it can be upsetting, titillating, visceral, angering, arousing etc. but never only pleasant or decorative. We shall expand the meaning of anagogic to ANAGOGISTE, to include all art explicitly vertical, using the structure of dream and symbol (ala surrealism) whilst allowing a multitude of styles and products without being rooted in* a specific regional, national, cultural or historic art form.

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